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A DRAMATIZATION
OF
LONGFELLOW'S
SONG OF
HIAWATHA
FOR SCHOOL AND HOME
THEATRICALS
BY
FLORENCE HOLBROOK



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KABAOOSA AS HIAWATHA

The Riverside Literature Series

A DRAMATIZATION OF

LONGFELLOW'S

SONG OF HIAWATHA

*IN NINE SCENES FOR SCHOOL AND
HOME THEATRICALS*

BY

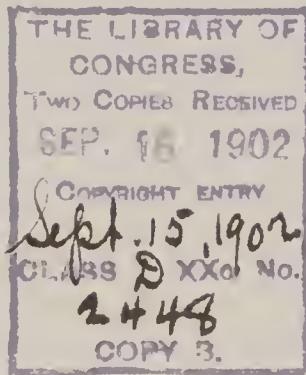
FLORENCE HOLBROOK



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PREFATORY NOTE.

THIS arrangement of *The Song of Hiawatha* has been prepared with special reference to its presentation as a play by school-children. It has already been successfully given in Chicago ; and it is thought that it will make an appeal to both teachers and children all over the country, wherever the poem itself is known and loved. In the nature of the case it has been found necessary to take some liberties with Longfellow's text, but these have been mainly in the way of a rearrangement of matter and such changes as are involved in turning the third person into the first, and making Hiawatha or Mudjekeewis tell his own story. It is evident that the play could not be fitted for the professional stage without very extensive departures from the original text, and no attempt has been made in this direction, but the editor and the publishers believe that the present arrangement is well suited to the use of amateurs.

CONTENTS

	PAGE
LIST OF CHARACTERS, ETC	5
SCENE I. THE PEACE-PIPE	9
SCENE II. MUDJEKEEWIS	11
SCENE III. HIAWATHA'S CHILDHOOD	14
SCENE IV. HIAWATHA'S HUNTING	18
SCENE V. THE ADVICE OF NOKOMIS	20
SCENE VI. HIAWATHA'S WOOING	22
SCENE VII. THE WEDDING FEAST AND THE PICTURE-WRIT- ING	27
SCENE VIII. THE FAMINE	33
SCENE IX. THE WHITE MAN'S FOOT AND HIAWATHA'S DEPARTURE	36
APPENDICES.	
The Death of Minnehaha. Music by C. C. Converse	42
Indian Wearing Apparel and Utensils	47
Pronouncing Vocabulary	53

LIST OF ILLUSTRATIONS

	PAGE
KABAOOSA AS HIAWATHA	<i>Frontispiece</i>
OLD NOKOMIS WITH THE LITTLE HIAWATHA	14
MINNEHAHA AND HIAWATHA	22
INDIAN WEARING APPAREL	48
INDIAN UTENSILS	49-52

NOTE.—The first three illustrations are from photographs of the Indian play of Hiawatha as given annually by the Ojibways at Desbarats, Ontario, and are used by permission of the Canadian Pacific Railway Company. The figures of wearing apparel and utensils are from Mr. Frederic Remington's drawings for the Holiday Edition of *The Song of Hiawatha*.

THE SONG OF HIAWATHA.

ARRANGED FOR DRAMATIC REPRESENTATION.

CHARACTERS.

HIAWATHA.

MUDJEKEEWIS, *the West-Wind, Father of Hiawatha.*

IAGO, *the Great Boaster.*

PAU-PUK-KEEWIS, *the Merry Mischief-Maker.*

CHIBIABOS, *the Musician.*

THE ARROW-MAKER, *Father of Minnehaha.*

THE PRIEST, *a White Man.*

A YOUTH.

MINNEHAHA.

NOKOMIS, *Hiawatha's Grandmother.*

FAMINE.

FEVER.

WARRIORS and WOMEN.

NOTE. — The part of Hiawatha should be played by three persons, — one to represent him as a child in Scene III, another as a boy in Scene IV, and the third as a man in the remaining scenes. As the part is a long one, it is best, when young children are the actors, to divide it still further, having, perhaps, a different child for each scene, and if thought best, the same plan may be followed in the cases of Minnehaha and Nokomis. Care should be taken, however, to have the costumes identical when this is done.

COSTUMES.

The men wear long, close-fitting trousers, and doublets reaching to within four inches of the knee ; the women wear longer

skirts ; and the child Hiawatha dresses like the men. All wear moccasins. All the garments, including the moccasins, can be made of khaki, canton flannel, or denim. The costumes are trimmed with beads and fringes, and bead necklaces are worn. Cranberries make an effective necklace. Belts may be trimmed with beads. The men wear feathers in the hair. These may be fastened on a band of cloth worn about the head. The leading warriors wear the long head-dresses reaching to the knee or ankle. Faces should be painted with "Indian" grease paint, which can be obtained from costumers and druggists. Light hair should be covered with black wigs. Bows and arrows, quivers, tomahawks, and war-clubs should be provided.

Hints as to costumes and properties may be obtained from the illustrations of this book, and attention is called especially to the figures on pages 48-52, and to the brief account there given of wearing apparel and utensils.

The white priest wears a black cassock. Famine and Fever are shrouded in black and wear masks or dominos.

ANALYSIS OF SCENES : PROPERTIES.

SCENE I. THE PEACE-PIPE.

Scene : A clearing in the forest on the lake shore, with smoke rising above trees in background.

The Indians assemble at the signal of the Great Spirit — the rising smoke — and their enmity towards one another is changed to friendly feelings, in obedience to the words of the Manito's messenger.

SCENE II. MUDJEKEEWIS.

Scene : Same as last, but without the smoke.

Mudjekeewis, entering with bear skin, tells the other Indians of his fight with the Great Bear of the mountains.

SCENE III. HIAWATHA'S CHILDHOOD.

Scene : Similar to last, but with a wigwam at one side.

Nokomis sings and tells stories to the little Hiawatha.

SCENE IV. HIAWATHA'S HUNTING.

Scene : Same as last.

Old Iagoo presents a bow and quiver full of arrows to the boy Hiawatha, who goes into the forest at rear of stage and shoots a deer, which remains behind the scenes. Returning, he tells Iagoo and Nokomis of his prowess, and Iagoo praises him.

SCENE V. THE ADVICE OF NOKOMIS:

Scene : Same as last.

Nokomis advises Hiawatha to wed a maiden of his own people, but he determines to woo Minnehaha, the daughter of a Dacotah arrow-maker.

SCENE VI. HIAWATHA'S WOOING.

Scene : Another forest clearing, with another wigwam.

The arrow-maker and his daughter, Minnehaha, are at work before their wigwam, the former making arrows, the latter plaiting a mat, when Hiawatha approaches, bearing presents. In conversation Hiawatha tells of his life among the Ojibways, while Minnehaha brings from the wigwam bowls of food and drink, which she offers to Hiawatha and her father ; then he asks for Minnehaha in marriage, and father and daughter consenting, she accompanies him off the stage.

SCENE VII. THE WEDDING FEAST AND THE PICTURE-WRITING.

Scene : Same as in Scenes III, IV, and V.

The Indians are seated about, eating and drinking, and are waited upon by Nokomis and Minnehaha. Pau-Puk-Keewis dances and Chibiabos sings. Then Hiawatha explains the art of picture-writing, drawing figures with colored chalks on a piece of birch-bark, and Iagoo, Chibiabos, and four chiefs take part in the conversation.

SCENE VIII. THE FAMINE.

Scene : Interior of Hiawatha's wigwam. Winter.

Minnehaha, lying sick upon her bed, is attended by Nokomis. Hiawatha goes out to seek food for his starving wife. Famine and Fever — two horrible shapes draped in black — enter and stand at the head of the bed. Minnehaha dies, and Hiawatha returns and mourns for her.

SCENE IX. THE WHITE MAN'S FOOT AND HIAWATHA'S DEPARTURE.

Scene: Clearing, with Hiawatha's wigwam.

Hiawatha, Iagoo, Nokomis, the white priest, the warriors, and the women take part. Iagoo, returning from a journey, tells of seeing the pale-faces and their ship, and Hiawatha relates a vision he has had of the "westward marches of the unknown, crowded nations." Then the priest arrives and is welcomed by Hiawatha. Hiawatha bids farewell to Nokomis and to all his people, and takes his departure.

THE SONG OF HIAWATHA.

ARRANGED FOR DRAMATIC REPRESENTATION.

SCENE I.

THE PEACE-PIPE.

A clearing in the forest by the lake shore. Smoke rising above the trees in background.

FIRST WARRIOR (*entering*).

Oh, behold it, the Pukwana !

SECOND WARRIOR (*entering*).

Oh, behold it, the Pukwana !

Gitche Manitou, the mighty,
Calls the tribes of men together.

Enter several warriors.

THIRD WARRIOR.

Oh, behold it, the Pukwana !
By this signal from afar off,
Bending like a wand of willow,
Waving like a hand that beckons,
Gitche Manitou, the mighty,
Calls the tribes of men together,
Calls the warriors to his council.

[*The Indians walk about and gaze angrily at one another, brandishing their weapons. Enter a handsome youth without weapons.*

YOUTH (*raising his hand*).

Listen ! Manito has sent me,
Gitche Manito, the mighty ;
Listen to his words of wisdom.

[*The Indians lower their weapons and listen.*

Listen to the words of warning
From the lips of the Great Spirit,
From the Master of Life who sent me.

“ I have given you lands to hunt in,
I have given you streams to fish in,
I have given you bear and bison,
I have given you roe and reindeer,
I have given you brant and beaver,
Filled the marshes full of wild-fowl,
Filled the rivers full of fishes ;
Why, then, are you not contented ?
Why, then, will you hunt each other ?
I am weary of your quarrels,
Weary of your wars and bloodshed,
Weary of your prayers for vengeance,
Of your wranglings and dissensions ;
All your strength is in your union,
All your danger is in discord ;
Therefore be at peace henceforward,
And as brothers live together.
I will send a prophet to you,
A Deliverer of the nations,
Who shall guide you and shall teach you,
Who shall toil and suffer with you.
If you listen to his counsels,
You will multiply and prosper ;
If his warnings pass unheeded,
You will fade away and perish !
Bury your war-clubs and your weapons,

Smoke the calumet together,
And as brothers live henceforward ! ”

[*Indians throw down their weapons, and the YOUTH lights and smokes the Peace-Pipe, which is then passed from one to another, each one taking a puff, till curtain falls.*

FOURTH WARRIOR.

We will listen to your warning,
To the words of the Great Spirit,
Gitche Manito, the mighty !

FIFTH WARRIOR.

All our strength is in our union ;
Let us be at peace henceforward,
And as brothers live together !

SIXTH WARRIOR.

Let us throw away our war-clubs,
Smoke the calumet together,
And as brothers live henceforward !

YOUTH.

Smoke the calumet, the Peace-Pipe ;
Live in peace and love, my brothers !

[Curtain.

SCENE II.

MUDJEKEEWIS.

A forest clearing. Indians seated ; one mending head-dress, others busy examining bows, arrows, etc.

Enter MUDJEKEEWIS, with pelt of the Great Bear.

INDIANS.

Honor be to Mudjekeewis !

[All rise.

Honor be to Mudjekeewis !

ONE INDIAN.

Tell us how you killed the Great Bear,
Mishe-Mokwa, of the mountains !

ALL.

Ugh ! the mighty Mishe-Mokwa !

*[All sit, listening intently, and show their interest
as the story proceeds by brandishing of weapons,
etc.]*

MUDJEKEEWIS.

As he lay asleep and cumbrous
On the summit of the mountain,
Silently I stole upon him
Till the hot breath of his nostrils
Almost touched me, almost scared me ;
And I drew the Belt of Wampum
Over the round ears, that heard not,
Over the small eyes, that saw not,
Over the long nose and nostrils,
The black muffle of the nostrils.
Then I swung aloft my war-club,
Shouted loud and long my war-cry,

*[Gives war-whoop, which is taken up by all the
other warriors.¹]*

Smote the mighty Mishe-Mokwa
In the middle of the forehead,
Right between the eyes I smote him.
With the heavy blow bewildered,
Rose the Great Bear of the mountains ;

¹ Most boys know how to produce the conventional Indian war-whoop, by using the open hand to interrupt the prolonged yells as they issue from the mouth. The whoop, if made sufficiently blood-curdling, may easily be very effective.

But his knees beneath him trembled,
 And he whimpered like a woman,
 As he reeled and staggered forward,
 As he sat upon his haunches ;
 Then I cried in loud derision,
 “ Hark you, Bear ! you are a coward,
 And no Brave, as you pretended ;
 Else you would not cry and whimper
 Like a miserable woman !
 Bear ! you know our tribes are hostile,
 Long have been at war together ;
 Now you find that we are strongest
 You go sneaking in the forest,
 You go hiding in the mountains !
 Had you conquered me in battle
 Not a groan would I have uttered ;
 But you, Bear, sit here and whimper,
 And disgrace your tribe by crying,
 Like a wretched Shaugodaya,
 Like a cowardly old woman ! ”

[All give the war-whoop.]

Then again I raised my war-club,
 Smote again the Mishe-Mokwa
 In the middle of his forehead,
 Broke his skull as ice is broken
 When one goes to fish in winter.
 Thus was slain the Mishe-Mokwa,
 He, the Great Bear of the mountains,
 He, the terror of the nations.

ALL.

Honor be to Mudjekeewis !
 He has slain the Mishe-Mokwa,
 Slain the terror of the nations !

ONE INDIAN.

Honor be to Mudjekeewis !
 Henceforth he shall be the West-Wind,
 And hereafter and forever
 Shall he hold supreme dominion
 Over all the winds of heaven.
 Call him no more Mudjekeewis ;
 Call him Kabeyun, the West-Wind !

ALL (*rising*).

Call him no more Mudjekeewis ;
 Call him Kabeyun, the West-Wind !

[Curtain.]

SCENE III.

HIAWATHA'S CHILDHOOD.

Forest clearing. Evening in summer. NOKOMIS and the child HIAWATHA before their wigwam.

NOKOMIS (*sings*).



E - wa - yea ! my lit - tle ow - let ! Who is



this that lights the wig-wam, With his great eyes lights the



wig - wam ? E - wa - yea ! my lit - tle ow - let !

HIAWATHA.

See the fire-fly, dear Nokomis,
 See the fire-fly, Wah-wah-taysee,



OLD NOKOMIS WITH THE LITTLE HIAWATHA

Flitting through the dusk of evening,
 With the twinkle of its candle
 Lighting up the brakes and bushes.

[*Sings, running about and making motions of trying to catch the fire-fly.*



Wah - wah-tay-see, lit - tle fire-fly, Lit-tle, flit-ting,



white-fire in - sect, Lit - tle, dan-cing, white-fire creature,



Light me with your lit - tle can - dle, Ere up - on my



bed I lay me, Ere in sleep I close my eye-lids !

VOICES (*imitating calls of owls*).

Hoo-hoo-hoo-hoo, hoo-hoo-hoo-hoo-oo ;
 Hoo-hoo-hoo-hoo, hoo-hoo-hoo-hoo-oo.

HIAWATHA (*running to NOKOMIS in fear*).

What is that? That cry, Nokomis!
 Coming from the lonesome forest?

NOKOMIS (*laughing*).

That is but the owl and owlet
 Talking in their native language,
 Talking, scolding at each other.

[*Both are sitting at door of wigwam.*

HIAWATHA (*pointing*).

See ! a star falls, dear Nokomis,
 From the sky a star is falling ;
 Tell me of the stars, grandmother,
 Of the stars that shine in heaven !

NOKOMIS.

See the broad white road in heaven !
 'T is the pathway of the shadows,
 Pathway of the ghosts, the shadows,
 Running straight across the heavens.
 Look ! far northward in the heavens,
 You can see the spirits' Death-Dance,
 Warriors with their plumes and war-clubs,
 Flaring far away to northward.

HIAWATHA.

Tell me, what is that, Nokomis,
 See, the light upon the water !

NOKOMIS.

'T is the moon, my Hiawatha.
 Once a warrior, very angry,
 Seized his grandmother, and threw her
 Up into the sky at midnight ;
 Right against the moon he threw her ;
 'T is her body that you see there.

HIAWATHA (*coaxing*).

Tell the story of the rainbow,
 Of the heaven of flowers, Nokomis.

NOKOMIS.

When you see the bow of colors
 In the eastern sky, the rainbow,

'T is the heaven of flowers you see there ;
 All the wild-flowers of the forest,
 All the lilies of the prairie,
 When on earth they fade and perish,
 Blossom in that heaven above us.

HIAWATHA.

In the woods I found the wild-flowers,
 In the meadow found the lilies,
 And the bluebird, the Owaissa,
 And the robin, the Opechee,
 Showed me where their nests were hidden !

NOKOMIS.

Thus they show my Hiawatha
 That they love him, that they trust him.

HIAWATHA.

Yes, Nokomis, and I love them.
 All the birds I call my chickens ;
 And the squirrel and the rabbit,
 All the creatures of the forest,
 The swift reindeer and the beaver,
 All are Hiawatha's Brothers.

NOKOMIS.

Well, my little sleepy grandson,
 All the flowers have closed their eyelids,
 And the robin, the Opechee,
 And the bluebird, the Owaissa,
 And the squirrel, Adjidaumo,
 Long have been asleep in dreamland.
 It is time you closed your eyes, too.

[Sings, while HIAWATHA rests his head against
 her knee.]

SONG.

Ewa-yea ! my little owlet !
 Who is this that lights the wigwam ?
 With his great eyes lights the wigwam ?
 Ewa-yea ! my little owlet !

SCENE IV.

HIAWATHA'S HUNTING.

The forest clearing. NOKOMIS and the boy HIAWATHA before their wigwam, NOKOMIS weaving a basket.

Enter IAGO, with bow and quiver full of arrows.

IAGO.

Here's a bow for Hiawatha ;
 From a branch of ash I made it,
 From an oak-bough made the arrows,
 Tipped with flint, and winged with feathers,
 And the cord I made of deer-skin.
 Go, my son, into the forest,
 Where the red deer herd together,
 Kill for us a famous roebuck,
 Kill for us a deer with antlers !

HIAWATHA (*going toward the forest*).

Yes, I'll shoot the famous roebuck !

VOICES.

Do not shoot us, Hiawatha !
 We are robins, the Opechee.

OTHER VOICES.

Do not shoot us, little hunter !
 We are bluebirds, the Owaissa,
 We are Hiawatha's chickens.

A VOICE.

I fear not your bow and arrows,
 I am Hiawatha's brother,
 I, the squirrel, Adjidaumo !

ANOTHER VOICE.

Do not shoot me, Hiawatha,
 I am but the timid rabbit.

HIAWATHA (*disregarding voices*).

Hark, I think I hear a rustling !
 Here I 'll hide among the bushes !
 Ah ! I see two antlers lifted,
 See two eyes look from the thicket,
 See two nostrils point to windward,
 And a deer comes down the pathway,
 Flecked with leafy light and shadow.
 How my heart within me trembles,
 As the deer comes nearer, nearer !
 Now I 'll slowly aim my arrow
 That no twig or leaf may rustle.

[*Shoots, and then runs off in same direction.*
Reënters.

Ah ! I 've killed the wary roebuck,
 Killed the great deer of the forest !
 Home I 'll go and tell Iagoo,
 Tell Nokomis and Iagoo !

[*Approaches wigwam.*

Oh ! I 've killed a famous roebuck,
 Killed a great red deer with antlers !
 Come and see him, good Iagoo ;
 Come and teach me how to skin him.

IAGO.

Well, Nokomis, he 's a hunter,
 Hiawatha is a hunter,
 And a child he is no longer !
 When a youth can track the red deer
 And hath slain the wary roebuck,
 Then the people all applaud him,
 Call him Strong-Heart, Soan-ge-taha !
 Call him Loon-Heart, Mahn-go-taysee !

SCENE V.

THE ADVICE OF NOKOMIS.

HIAWATHA and NOKOMIS seated before the wigwam.

HIAWATHA.

As unto the bow the cord is,
 So unto the man is woman,
 Though she bends him, she obeys him,
 Though she draws him, yet she follows :
 Useless each without the other !

NOKOMIS (*rising*).

Wed a maiden of your people,
 Go not eastward, go not westward,
 For a stranger, whom we know not !
 Like a fire upon the hearth-stone
 Is a neighbor's homely daughter ;
 Like the starlight or the moonlight
 Is the handsomest of strangers !

HIAWATHA.

Very pleasant is the firelight,
But I like the starlight better,
Better do I like the moonlight !

NOKOMIS.

Bring not here an idle maiden,
Bring not here a useless woman,
Hands unskilful, feet unwilling ;
Bring a wife with nimble fingers,
Heart and hand that move together,
Feet that run on willing errands !

HIAWATHA.

In the land of the Dacotahs
Lives the Arrow-Maker's daughter,
Minnehaha, Laughing Water,
Handsomest of all the women.
I will bring her to your wigwam,
She shall run upon your errands,
Be your starlight, moonlight, firelight,
Be the sunlight of my people !

NOKOMIS.

Bring not to my lodge a stranger
From the land of the Dacotahs !
Very fierce are the Dacotahs,
Often is there war between us,
There are feuds yet unforgotten,
Wounds that ache and still may open !

HIAWATHA.

For that reason, if no other,
Would I wed the fair Dacotah,

That our tribes might be united,
 That old feuds might be forgotten,
 And old wounds be healed forever !

[*Exit. Curtain.*

SCENE VI.

HIAWATHA'S WOOING.

Another clearing, with wigwam. The ARROW-MAKER is seated at a distance, making arrows. MINNEHAHA is plaiting mats near the wigwam.

ARROW-MAKER.

I am thinking, my dear daughter,
 Of the days when with such arrows
 I have struck the deer and bison
 On the Muskoday, the meadow ;
 Shot the wild goose, flying southward,
 On the wing, the clamorous Wawa ;
 Thinking of the great war-parties,
 How they came to buy my arrows,
 Could not fight without my arrows.
 Ah, no more such noble warriors
 Can be found on earth as they were !
 Now the men are all like women,
 Only use their tongues for weapons !

MINNEHAHA (*letting her work fall into her lap, and speaking softly to herself*).

I am thinking of a hunter
 From another tribe and country,
 Young and tall and very handsome,
 Who one morning, in the Spring-time,



MINNEHAHA AND HIAWATHA

Came to buy my father's arrows,
 Sat and rested in the wigwam,
 Lingered long about the doorway,
 Looking back as he departed.
 I have heard my father praise him,
 Praise his courage and his wisdom ;
 Will he come again for arrows
 To the Falls of Minnehaha ?

Enter HIAWATHA. He stands erect, and bows gravely.

ARROW-MAKER (*rising*).

Hiawatha, you are welcome !

[HIAWATHA lays gifts at feet of MINNEHAHA.

MINNEHAHA (*softly*).

You are welcome, Hiawatha !

ARROW-MAKER.

Sit and rest, O Hiawatha !

[ARROW-MAKER and HIAWATHA sit. MINNEHAHA brings water and food.

ARROW-MAKER.

Tell me of your home and friendships,
 Of Nokomis and the Ojibways.

HIAWATHA.

By the shores of Gitche-Gumee,
 By the shining Big-Sea-Water,
 In the wigwam near the forest,
 Old Nokomis, my grandmother,
 Rocked me in my linden cradle,
 Bedded soft in moss and rushes.
 Many things Nokomis taught me

Of the stars that shine in heaven,
Of the wild flowers of the forest.
Of all beasts I learned the language,
Learned of every bird its language,
Learned their names and all their secrets.
Old Iagoo made me arrows,
Tipped with flint and winged with feathers.
Then I tracked a famous roebuck,
Killed a famous deer with antlers.

When I reached the years of manhood,
Long I fasted in the forest,
Long I prayed to the Great Spirit,
For advancement of the people.
Then a youth came, and we wrestled,
Four times wrestled there together,
And at length he fell before me.
Then I did as he commanded,
Stripped the garments from Mondamin,
Laid him in the earth, and made it
Soft and loose and light above him,
Kept it clean from weeds and insects,
Drove away, with scoffs and shoutings,
Kahgahgee, the king of ravens.

Till at length a small green feather
From the earth shot slowly upward,
Then another and another,
And before the Summer ended
Stood the maize in all its beauty,
With its shining robes about it,
And its long, soft, yellow tresses ;
And I cried, " It is Mondamin !
Yes, the friend of man, Mondamin ! "

Then I called to old Nokomis
And Iagoo, the great boaster,

Showed them where the maize was growing,
Told them of my wondrous vision,
Of my wrestling and my triumph,
Of this new gift to the nations,
Which should be their food forever.

And still later, when the Autumn
Changed the long, green leaves to yellow,
And the soft and juicy kernels
Grew like wampum hard and yellow,
Then the ripened ears I gathered,
Stripped the withered husks from off them,
As I once had stripped the wrestler,
Gave the first Feast of Mondamin,
And made known unto the people
This new gift of the Great Spirit.

Two good friends have I, of all men,
Singled out from all the others :
Chibiabos, the musician,
And the very strong man, Kwasind.
We three plan and work together,
Pondering much and much contriving
How the tribes of men may prosper.

So a light canoe I built me,
Built a swift Cheemaun for sailing,
And it floats upon the river,
Like a yellow leaf in Autumn,
Like a yellow water-lily.
Kwasind helped me clear the river,
And we made its passage certain,
Made a pathway for the people,
From its springs among the mountains
To the bay of Taquamenaw.

[*Risos.*

Now I've come, O Arrow-Maker,
For the greatest of your treasures,

Not the famous arrows, famous
With the warriors of the nations.

After many years of warfare,
Many years of strife and bloodshed,
There is peace between the Ojibways
And the tribe of the Dacotahs.

That this peace may last forever,
And our hands be clasped more closely,
And our hearts be more united,
Give me as my wife this maiden,
Minnehaha, Laughing Water,
Loveliest of Dacotah women !

ARROW-MAKER (*smoking — speaking slowly*).
Yes, — if Minnehaha wishes.
Let your heart speak, Minnehaha !

MINNEHAHA (*going to HIAWATHA*).
I will follow you, my husband.

ARROW-MAKER.
Happy are you, Hiawatha,
Having such a wife to love you !
Happy are you, O my daughter,
Having such a noble husband !

HIAWATHA.
Come with me, O Laughing Water !

MINNEHAHA.
Fare thee well, farewell, my father !

ARROW-MAKER.
Fare ye well, farewell, my children !
Love is sunshine, hate is shadow ;

Life is checkered shade and sunshine.
 Rule by love, O Hiawatha !
 Rule by patience, Minnehaha !
 Day is restless, night is quiet,
 Man imperious, woman feeble ;
 Half is yours, although you follow ;
 Rule by patience, Laughing Water !
 Fare thee well, O Minnehaha !

HIAWATHA AND MINNEHAHA (*slowly leaving; looking back at Arrow-Maker*).

Fare thee well ! { O Arrow-Maker !
 { Farewell, my father !

[*Exeunt.*

ARROW-MAKER.

Thus it is our daughters leave us,
 Those we love, and those who love us !
 Just when they have learned to help us,
 When we are old and lean upon them,
 Comes a youth with flaunting feathers,
 With his flute of reeds, a stranger
 Wanders piping through the village,
 Beckons to the fairest maiden,
 And she follows where he leads her,
 Leaving all things for the stranger !

[*Curtain.*

SCENE VII.

THE WEDDING FEAST AND THE PICTURE-WRITING.

Before HIAWATHA's wigwam. Indians seated about stage, eating and drinking, NOKOMIS and MINNEHAHA waiting upon them.

NOKOMIS.

Dance for us, O Pau-Puk-Keewis,
 Dance for us your merry dances,

Dance the Beggar's Dance to please us,
 That the feast may be more joyous,
 That the time may pass more gayly,
 And our guests be more contented !

ALL.

Dance for us, O Pau-Puk-Keewis !

[PAU-PUK-KEEWIS dances, one Indian beating an Indian drum, while the others shout an accompaniment.

NOKOMIS.

Sing to us, O Chibiabos !
 You, the friend of Hiawatha,
 You, the sweetest of all singers,
 You, the best of all musicians,
 Songs of love and songs of longing
 Sing for Hiawatha's wedding,
 That the feast may be more joyous,
 That the time may pass more gayly,
 And our guests be more contented !

ALL.

Sing for us, O Chibiabos !

CHIBIABOS (*sings*).

Onaway ! awake, beloved !
 Thou, the wild-flower of the forest !
 Thou, the wild bird of the prairie !
 Thou with eyes so soft and fawn-like !
 If thou only lookest at me,
 I am happy, I am happy,
 As the lilies of the prairie,
 When they feel the dew upon them !

Onaway! my heart sings to thee,
 Sings with joy when thou art near me,
 As the sighing, singing branches
 In the pleasant Moon of Strawberries!

When thou art not pleased, beloved,
 Then my heart is sad and darkened,
 As the shining river darkens
 When the clouds drop shadows on it!

When thou smilest, my beloved,
 Then my troubled heart is brightened,
 As in sunshine gleam the ripples
 That the cold wind makes in rivers.

Smiles the earth, and smile the waters,
 Smile the cloudless skies above us,
 But I lose the way of smiling
 When thou art no longer near me!

[All shout their applause.]

SONG OF CHIBIABOS.

On - a - way ! . . . a - wake, be - lov - ed!

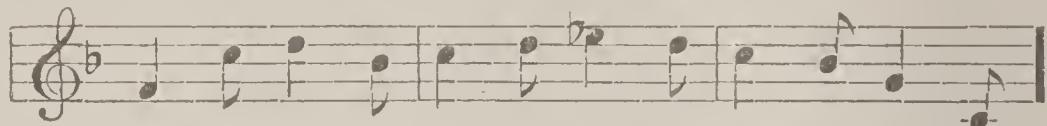
Thou the wild flow - er of the for - est,

Thou the wild bird of the prai - rie, Thou with eyes so

soft and fawn-like ! If thou on - ly look - est at me

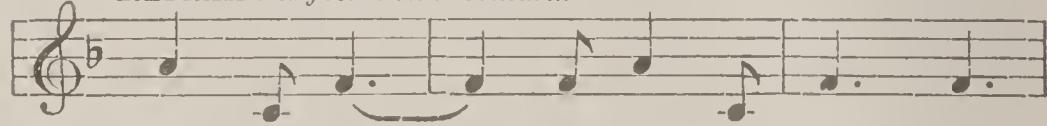


I am hap - py, I am hap - py as the lil - ies



of the prai - rie When they feel the dew up - on them.

REFRAIN. After third stanza.



On - a - way ! . . . a - wake, be - lov - ed !



On - a - way ! . . . be - lov - ed ! a - wake !

HIAWATHA.

Lo ! how all things fade and perish !
 From the memory of the old men
 Pass away the great traditions,
 The adventures of the hunters,
 All the wisdom of the Medas,
 All the craft of the Wabenos,
 All the marvellous dreams and visions
 Of the Jossakeeds, the Prophets !

LAGOO.

Great men die and are forgotten.
 Wise men speak ; their words of wisdom
 Perish in the ears that hear them,
 Do not reach the generations
 That, as yet unborn, are waiting
 In the great, mysterious darkness
 Of the speechless days that shall be !

CHIBIABOS.

On the graveposts of our fathers
 Are no signs, no figures painted ;
 Who are in those graves we know not,
 Only know they are our fathers.
 Of what kith they are and kindred,
 From what old ancestral Totem,
 Be it Eagle, Bear, or Beaver,
 They descended, this we know not,
 Only know they are our fathers.

HIAWATHA.

Face to face we speak together,
 But we cannot speak when absent,
 Cannot send our voices from us
 To the friends that dwell afar off ;
 Cannot send a secret message,
 But the bearer learns our secret,
 May pervert it, may betray it,
 May reveal it unto others.
 Let us learn to write by pictures,
 Learn to write by means of symbols.

[Drawing on birch-bark or screen.]

This shall be for the Great Spirit,
 Gitche Manito, the Mighty ;
 He, the Master of Life, we 'll picture
 As an egg with points projecting
 To the four winds of the heavens ;
 Everywhere is the Great Spirit,
 Is the meaning of this symbol.
 Life and Death I draw as circles ;
 Life is white, but Death is darkened ;
 For the earth we 'll have a straight line,

For the sky a bow above it ;
 White the space between for daytime,
 Filled with little stars for night-time ;
 On the left a point for sunrise,
 On the right a point for sunset,
 On the top a point for noontide,
 And for rain and cloudy weather
 Waving lines descending from it.
 Footprints pointing towards a wigwam
 Are a sign of invitation,
 Are a sign of guests assembling ;
 Bloody hands with palms uplifted
 Are a symbol of destruction,
 Are a hostile sign and symbol.
 O my friends, behold, your graveposts
 Have no mark, no sign nor symbol.
 Go and paint them all with figures ;
 Each one with his household symbol,
 With its own ancestral Totem ;
 So that those who follow after
 May distinguish them and know them.

FIRST CHIEF.

Let us listen to the wise words
 Of our chief, great Hiawatha ;
 Let us paint upon the graveposts
 On the graves yet unforgotten,
 Each his own ancestral Totem.
 Of *my* house the Bear is symbol.

SECOND CHIEF.

And the Reindeer is my Totem ;
 I shall paint it on my graveposts.

THIRD CHIEF.

Yes, the Totems we will paint there,
 Bear and Reindeer, Crane and Beaver,
 Each inverted as a token
 That the owner has departed,
 That the chief who bore the symbol
 Lies beneath in dust and ashes.

FOURTH CHIEF.

Honor be to Hiawatha !
 Him who teaches in his wisdom,
 All the art of Picture-writing,
 On the smooth bark of the birch-tree,
 On the white skin of the reindeer,
 On the graveposts of the village !

ALL.

Honor be to Hiawatha !

[Curtain.]

SCENE VIII.

THE FAMINE.

Interior of HIAWATHA's wigwam in winter. MINNEHAHA lying sick upon her bed, attended by NOKOMIS. HIAWATHA standing.

HIAWATHA.

Gitche Manitou, the Mighty !
 Give your children food, O Father !
 Give us food, or we must perish !
 Give me food for Minnehaha,
 For my dying Minnehaha !

[Rushes out through wigwam door-flap.]

MINNEHAHA.

All the earth is sick and famished ;
 Hungry is the air around me,
 Hungry is the sky above me,
 And the hungry stars in heaven
 Like the eyes of wolves glare at me !

NOKOMIS.

O the wasting of the famine !
 O the blasting of the fever !

MINNEHAHA.

Look, Nokomis ! at the doorway !
 Lo ! the awful shapes that enter !

FAMINE (*gliding to bedside*).

Look ! Behold me, Minnehaha !
 I am Famine — Bukadawin !

FEVER (*joining FAMINE*).

Look ! Behold me, Laughing Water !
 I am Fever — Ahkosewin !

MINNEHAHA (*faintly*).¹

Hark ! oh, hark ! I hear a rushing,
 Hear a roaring and a rushing,
 Hear the Falls of Minnehaha
 Calling to me from a distance !

Those who do not object to the introduction of an operatic element into the play may prefer to give the death of Minnehaha as set to music by C. C. Converse. The words and music will be found in the Appendix, page 42.

NOKOMIS.

No, my child ! my Minnehaha !
'T is the night-wind in the pine-trees !

MINNEHAHA.

Look, oh, look ! I see my father
Standing lonely at his doorway,
Beckoning to me from his wigwam
In the land of the Dacotahs !

NOKOMIS (*shaking her head*).
'T is the smoke that waves and beckons !

MINNEHAHA.

Ah ! the eyes of Pauguk glaring,
Glaring on me in the darkness,
I can feel his icy fingers
Clasping mine amid the darkness !
Hiawatha ! Hiawatha !

[*Dies.*

NOKOMIS (*rocking to and fro*).

Wahonowin ! Wahonowin !
Would that I had perished for you,
Would that I were dead as you are !
Wahonowin ! Wahonowin !

Enter HIAWATHA. *He rushes to the bedside, stops abruptly, gazing at MINNEHAHA, then sits down and covers his face with his hands, NOKOMIS rocking and moaning softly.*

HIAWATHA.

Farewell, farewell, Minnehaha !
Farewell, O my Laughing Water !
All my heart has perished with you !
All my thoughts go onward with you !

Come not back again to labor,
 Come not back again to suffer,
 Where the Famine and the Fever
 Wear the heart and waste the body.
 Soon my task will be completed,
 Soon your footsteps I shall follow
 To the Islands of the Blessed,
 To the Kingdom of Ponemah,
 To the land of the Hereafter !

[Curtain.]

SCENE IX.

THE WHITE MAN'S FOOT AND HIAWATHA'S DEPARTURE.

Clearing, with HIAWATHA's wigwam. HIAWATHA, WARRIORS, and WOMEN grouped on stage.

Enter IAGOON.

IAGOON.

Hail to you, Ojibway warriors !

HIAWATHA.

From his wanderings far to eastward,
 From the regions of the morning,
 From the shining land of Wabun,
 Homeward now returns Iagoon,
 The great traveller, the great boaster,
 Full of new and strange adventures,
 Marvels many and many wonders.

WARRIORS AND WOMEN.

Ugh ! It is indeed Iagoon !
 No one else beholds such wonders !

IAGO.

Far away I 've seen a water
Bigger than the Big-Sea-Water,
Broader than the Gitche-Gumee,
Bitter so that none could drink it !

INDIANS (*smiling at one another*).

Ugh ! It surely cannot be so !
Kaw ! Indeed, it cannot be so !

IAGO.

Over it, far o'er this water,
Came a great canoe with pinions,
A canoe with wings came flying,
Bigger than a grove of pine-trees,
Taller than the tallest tree-tops !

WARRIORS.

Kaw ! Indeed we don't believe it !

IAGO.

From its mouth in greeting to me
Came Waywassimo, the lightning,
Came the thunder, Annemeekie !

WOMEN (*laughing*).

Kaw ! indeed ! what tales you tell us !

IAGO.

And in it there came a people,
In the great canoe with pinions,
Came more than a hundred warriors ;
Painted white were all their faces,
And with hair their chins were covered !

ALL (*laughing and jeering*).

Kaw ! Ugh ! Kaw ! what lies you tell us !
 Do not think that we believe them !
 No one else beholds such wonders !

HIAWATHA.

Cease your laughter, O my people !
 True is all Iagoo tells us.
 I have seen it in a vision,
 Seen the great canoe with pinions,
 Seen the people with white faces,
 Seen the coming of this bearded
 People of the wooden vessel
 From the regions of the morning,
 From the shining land of Wabun.

Gitche Manitou, the Mighty,
 The Great Spirit, the Creator,
 Sends them hither on his errand,
 Sends them to us with his message.
 Wheresoe'er they move, before them
 Swarms the stinging fly, the Ahmo,
 Swarms the bee, the honey-maker ;
 Wheresoe'er they tread, beneath them
 Springs a flower unknown among us,
 Springs the White-man's Foot in blossom.

Let us welcome, then, the strangers,
 Hail them as our friends and brothers,
 And the heart's right hand of friendship
 Give them when they come to see us.
 Gitche Manitou, the Mighty,
 Said this to me in my vision.

I beheld, too, in that vision
 All the secrets of the future,
 Of the distant days that shall be.

I beheld the westward marches
Of the unknown, crowded nations.
All the land was full of people,
Restless, struggling, toiling, striving,
Speaking many tongues, yet feeling
But one heart-beat in their bosoms.
In the woodlands rang their axes,
Smoked their towns in all the valleys,
Over all the lakes and rivers
Rushed their great canoes of thunder.

Then a darker, drearier vision
Passed before me, vague and cloud-like ;
I beheld our nation scattered,
All forgetful of my counsels,
Weakened, warring with each other ;
Saw the remnants of our people
Sweeping westward, wild and woful,
Like the cloud-rack of a tempest,
Like the withered leaves of Autumn.

Enter PRIEST.

Lo ! he comes, the priest, the Pale-face,
With his guides and his companions.

PRIEST.

Peace be with you, Hiawatha !

HIAWATHA.

Beautiful is the sun, O strangers,
When you come so far to see us !
All our town in peace awaits you,
All our doors stand open for you ;
You shall enter all our wigwams,
For the heart's right hand we give you.
Never bloomed the earth so gayly,

Never shone the sun so brightly,
 As to-day they shine and blossom
 When you come so far to see us !

PRIEST.

Peace be with you, Hiawatha,
 Peace be with you and your people.

WARRIORS.

It is well, O Pale-face Brother,
 That you come so far to see us !

IAGO.

We shall listen to your message,
 We shall hear your words of wisdom,
 We will think on what you tell us.

HIAWATHA.

Enter now my home, O Brother,
 Enter, rest, and be most welcome !

[Both enter wigwam.]

ALL.

We will listen to our leader,
 Heed the words of Hiawatha.

[NOKOMIS and HIAWATHA come from wigwam.]

HIAWATHA (*aside to Nokomis*).

I am going, O Nokomis,
 On a long and distant journey,
 To the portals of the Sunset,
 To the regions of the home-wind,
 Of the Northwest-Wind, Keewaydin.
 But these guests I leave behind me,
 In your watch and ward I leave them ;

See that never harm comes near them,
 See that never fear molests them,
 Never danger nor suspicion,
 Never want of food or shelter,
 In the lodge of Hiawatha !

NOKOMIS.

Farewell, O my Hiawatha !

HIAWATHA (*to his people, who rise and listen attentively*).

I am going, O my people,
 On a long and distant journey ;
 Many moons and many winters
 Will have come and will have vanished,
 Ere I come again to see you,
 But my guests I leave behind me ;
 Listen to their words of wisdom,
 Listen to the truth they tell you,
 For the Master of Life has sent them
 From the land of light and morning !

[HIAWATHA moves away. At the exit he turns
 and waves farewell.

ALL.

Farewell, farewell, Hiawatha !

HIAWATHA.

Farewell, farewell, O my people !

NOKOMIS (*weeping*).

Farewell, O my Hiawatha !

ALL.

Farewell, farewell, Hiawatha !

[Curtain.

THE DEATH OF MINNEHAHA.

(See footnote, page 34.)

Music by C. C. CONVERSE.

Andantino.

A musical score for two voices and piano. The top staff is treble clef, 4/4 time, with lyrics in parentheses: '(NOKOMIS.) 1. In the wig-wam,' and '(MINNEHAHA.) 4. Ah! the eyes of'. The bottom staff is bass clef, 4/4 time, with piano accompaniment. The music consists of two measures followed by a repeat sign and two more measures.

A continuation of the musical score. The top staff (treble clef) has lyrics: 'Wa-ho-no-win, With those gloomy guests, that watch her,' and 'Pau-guk glar-ing, Glar-ing on me in the dark-ness,'. The bottom staff (bass clef) provides harmonic support. The music consists of two measures followed by a repeat sign and two more measures.



With the Fam- ine and the Fe- ver, She is ly - ing,
I can feel his i - cy fin - gers Clasp-ing mine a -

The musical score continues with two staves. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. A dynamic marking "rall." is placed above the vocal staff.

rall.

the Be - lov - ed, She, the dy-ing Min - ne - ha - ha.
mid the dark-ness ! Hi - a - wa - tha ! Hi - a - wa - tha !

The musical score continues with two staves. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. A dynamic marking "rall." is placed above the vocal staff.

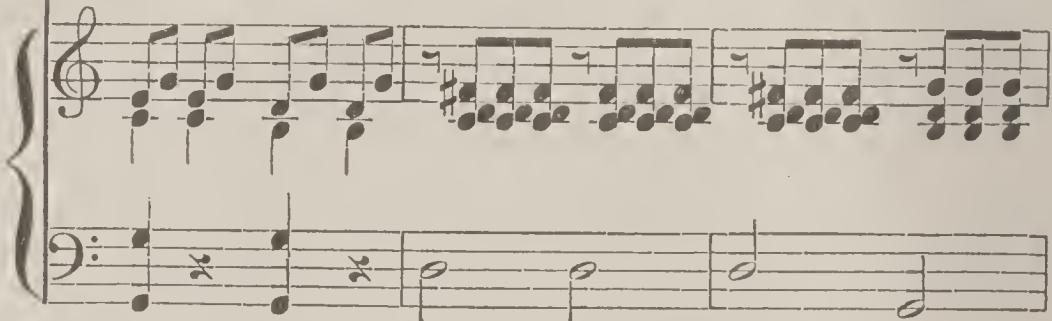
rall.

(MINNEHAHA.) 2. Hark ! oh, hark ! I
(MINNEHAHA.) 3. Look ! oh, look ! I

The musical score continues with two staves. The vocal line is silent, indicated by three horizontal dashes. The piano accompaniment consists of eighth-note chords.



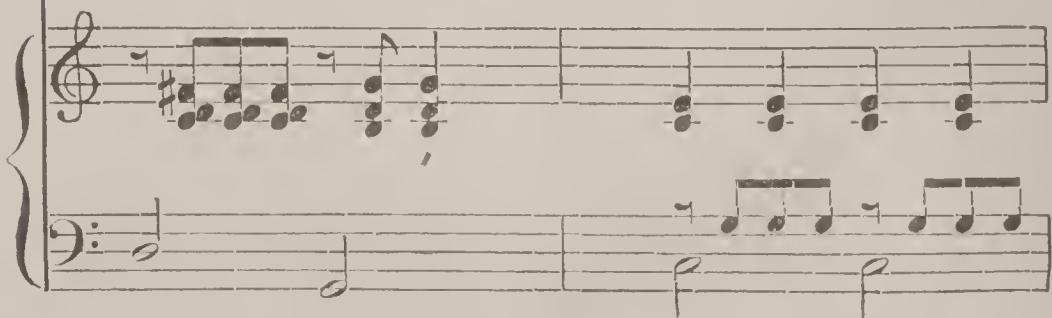
hear a rush-ing, Hear a wav-ing and a rush-ing,
see my fa-ther Stand-ing lone-ly at his doorway,



Hear the falls of Min - ne - ha - ha Call - ing to me
Beck'ning to me from his wigwam In the land of
(NOKOMIS.) 5. Wa - ho - no - win !



from a dis - tance! (NOKOMIS.) No, my child ! my
the Da - co - tahs ! (NOKOMIS.) No, my child ! my
Wa - ho - no - win ! Would that I had





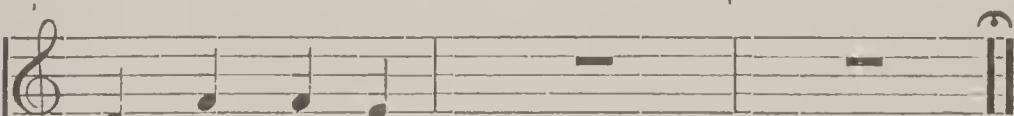
Min - ne - ha - ha ! 'Tis the night-wind in the pine trees !
Min - ne - ha - ha ! 'Tis the smoke that waves and beck-ons !
per - ished for you, Would that I were dead as you are !

Musical notation for the second line of the song, featuring a treble clef and a bass clef. The bass line consists of eighth-note chords. A dynamic marking 'rall.' is placed at the end of the vocal line.



No, my child ! my Min - ne - ha - ha, 'Tis the night-wind
No, my child ! my Min - ne - ha - ha, 'Tis the smoke that
Would that I had per - ished for you, Wa - ho - no - win,

Musical notation for the fourth line of the song, featuring a treble clef and a bass clef. The bass line consists of eighth-note chords. A dynamic marking 'rall.' is placed at the end of the vocal line.



in the pine trees !
waves and beck - ons !
Wa - ho - no - win.

Musical notation for the sixth line of the song, featuring a treble clef and a bass clef.

INDIAN WEARING APPAREL AND UTENSILS.

THE dress of the Indians in the northern parts of America was composed of the skins of wild beasts, which they prepared with much care and skill. Shirts, trousers, and robes were fashioned with no little attempt at elegance, being ornamented with porcupine quills and animals' tails. Shoes, or moccasins, were made of moose-hide, or buck-skin, tied with thongs. Long leggings gave additional protection when needed. The head-dresses were especially fantastic, being often adorned with feathers, animals' tails and horns. The love of finery and display was innate in the race.

The Indians displayed much ingenuity in making their few and simple utensils. They had some skill in pottery, and also made dishes of wood, spoons of shells, and mortars of stone. Gourds served them for water-jugs and dippers, and they wove very good baskets of osiers and birch bark. They made convenient bags and pouches, gayly decorating them with shells, quills, and sometimes with an animal's head. Engaging so much in the chase, they naturally expended much care upon their bows and arrows. The arrow-heads were made of very hard stone, usually quartz or flint, and great numbers of them still exist to prove the skill of their manufacture. Tomahawks, axes, and gouges of stone were made so well as to serve very fairly the purposes for which we think it necessary to have steel instruments. For the babies, curious cradles or baskets were used, which could be strapped to the mother's back in travelling, or deposited in any convenient place. Great pipes, sometimes four feet long, were hewn from the catlinite or pipe-stone, and often were beautifully carved and inlaid with bits of ivory taken from the teeth of the walrus or the whale.



INDIAN WEARING APPAREL.

1. Bowstring guard for wrist.
2. Head-dress, Medicius.
3. Head-dress, Sioux.
4. Bracelet, Wolpi.
5. Bear-claw necklace.
- 6, 7. Earrings.
8. Necklace.
9. Legging and moccasin.
10. War shirt.
11. Blackfoot moccasin, green.



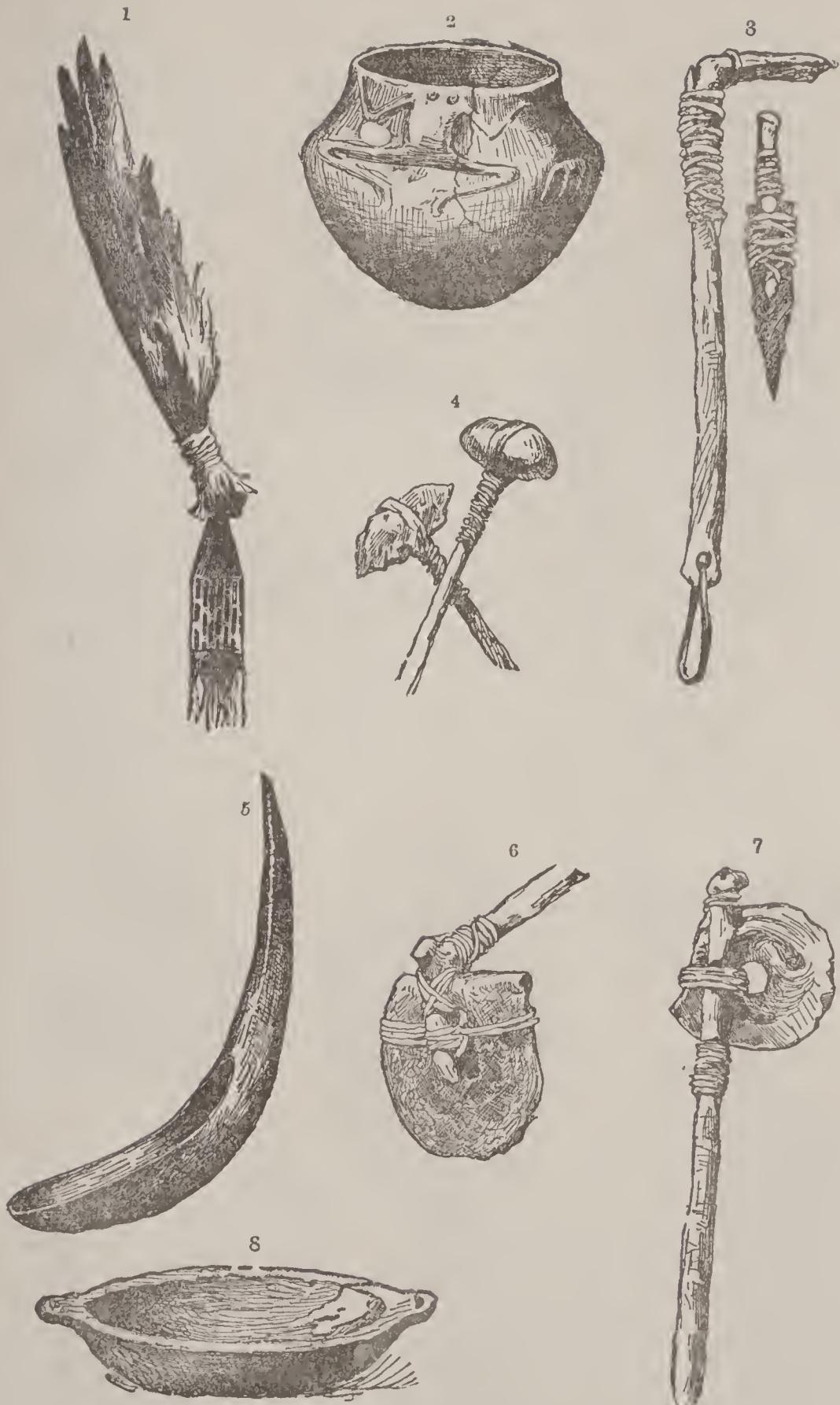
INDIAN UTENSILS.

1. Buffalo bow.
2. Pepago jug.
3. Pack basket.
4. Pottery vessel.
5. Mexican Indian olla.
6. Tomahawk.
7. Bone tool for making arrows.
8. Gourd drinking cup.
9. Iroquois bark vessel.



INDIAN UTENSILS.

1. Axe and quiver. 2. Stone mortar and pestle for grain. 3. Fish-hooks, common to northwest coast. 4. Shell spoon. 5. Fire-bag of Crowfoot, head chief of the Blackfeet. 6. Rawhide cradle, Apache. 7. Pipe. 8. Stone "metat" for grinding corn.



INDIAN UTENSILS.

1. Fan of feathers, belonging to Crowfoot, head chief of Blackfeet.
2. Antique vase, Tennessee.
3. Prehistoric hoe and knife.
4. War-clubs, antique.
5. Buffalo horn spoon.
6. Hoe.
7. Shell hatchet, antique.
8. Wooden dish, very old form.



INDIAN UTENSILS.

1. Shield and lance.
2. Wampum.
3. War-club.
4. Hammer, antique.
5. Pipe head.
6. Rawhide double ball, used in game like hockey.
7. Snowshoe.
8. Pottery.
9. Scalping knife and sheath.
10. Knapsack.

PRONOUNCING VOCABULARY OF INDIAN NAMES IN THE SONG OF HIAWATHA.

There cannot well be an absolutely authoritative pronunciation of Indian names. As they are spelled, they represent the sounds, as nearly as they could be caught and reproduced by those who came in contact with the Indians. Thus there is a mingling of English and French usage, but on the whole the broad sound of the vowels is common. The following vocabulary is an attempt at showing the pronunciation according to the most intelligible standard. The accent will usually be marked by the rhythm of the verse in which the word occurs.

The Diacritical Marks given are those found in the latest edition of Webster's International Dictionary.

EXPLANATION OF MARKS.

A Dash (—) above the vowel denotes the long sound, as in *fāte*, *ēve*, *tīme*, *nōte*, *ūse*.

A Curve (^) above the vowel denotes the short sound, as in *ădd*, *ĕnd*, *ĭll*, *ădd*, *üp*.

A Dot (·) above the vowel a denotes the obscure sound of a in *păst*, *ăbăte*, *Āmericā*.

A Double Dot (··) above the vowel a denotes the broad sound of a in *făther*, *älms*.

A Dot (.) below the vowel u denotes the sound of u in *füll*.

A Double Dot (..) below the vowels a or u denotes the sound of a in *băll* and u in *rүde*.

é sounds like e in *dépĕnd*.

ò " " o in *prōpōse*.

ă " " a in *final*.

eh " " k.

ă " " z.

ḡ is soft as in *ḡem*.

ḡ is hard as in *ḡet*.

Ādjidău'mō, the red squirrel.

Āhdeek', the reindeer.

Āhkōsē'wīn, fever.

Āhmeek', the King of Beavers.

Āh'mō, the bee.

Algon'quin (Ālgōn'kīn), Ojibway.

Ānnēmee'kee, the thunder.

Āpūk'wā, a bulrush.

Bāim-wā'wā, sound of the thunder.

Bōmāh'gūt, the grape-vine.

Bē'nā, the pheasant.

Big Sea Water, Lake Superior.

Būkadā'wīn, famine.

Cámán'chěg, an Indian tribe.

Checmāun', a birch canoe.

Chětōwāik', the plover.

Čhībīä'bōs, a musician; friend of Hia-watha; Ruler in the Land of Spirits.

Dáco'tah, a name including many tribes of the Northwest; doubtless here means the modern Sioux (Soo).

DáhIn'dā, the bullfrog.

Dūsh-kwō-nē'shē (or Kwō-nē-shē), the dragon-fly.	Mēdā'mīn, the art of healing.
Ē'sā, shame upon you.	Meenah'gā, the blueberry.
Ēscōnā'bā, a river in Northern Michigan.	Mēgīssōg'wōn, the great Pearl-Feather, a magician, and the Manitou of Wealth.
Ēwa'-yeā', lullaby.	Mēshīnā'u'wā, a pipe-bearer.
Ghee'zīṣ (gee'zis), the sun.	Mīnjekā'hwūn, Hiawatha's mittens.
Ģit'chē-Gū'mee, the Big - Sea - Water, Lake Superior.	Mīnnēhā'hā, Laughing Water ; a waterfall on a stream running into the Mississippi between Fort Snelling and the Falls of St. Anthony.
Ģit'chē Mān'ītō, the Great Spirit ; the Master of Life.	Mīnnēhā'hā, Laughing Water ; wife of Hiawatha.
Gūshkēwāu', the darkness.	Mīnūnē-wā'wā, a pleasant sound as of the wind in the trees.
Hi-aу-ha' (hī-ō-hā').	Mīshē-Mō'kwā, the Great Bear.
Hiawa'tha (hē-ā-wā'thā), the Wise Man ; the Teacher ; son of Mudjekeewis, the West-Wind, and Wenonah, daughter of Nokomis.	Mīshē-Nah'mā, the Great Sturgeon, King of Fishes.
Hū'rōng, an Indian tribe.	Mīskōdeed', the Spring-Beauty, the Claytonia Virginica.
Ia'goo (ē-ä'goo), a great boaster and story-teller.	Mītchē Mān'ītō, the Spirit of Evil.
Īnīn'ēwūg, men, or pawns in the Game of the Bowl.	Mōndā'mīn, Indian corn.
Īshkoodah', fire ; a comet.	Moon of Bright Nights, April.
Jee'bī, a ghost, a spirit.	Moon of Leaves, May.
Jōss'ākeed, a prophet.	Moon of Strawberries, June.
Kā'bēyūn, the West-Wind.	Moon of the Falling Leaves, September.
Kābībōnōk'kā, the North-Wind.	Moon of Snow-shoes, November.
Kāgh, the hedgehog.	Mūdjēkee'wīs, the West-Wind, father of Hiawatha.
Kā'gō, do not.	Mūdwāy-aush'kā, the sound of waves on a shore.
Kahgahgēe', the raven.	Mūshkōdā'sā, the grouse.
Kāw, no.	Mūs'kōdā'y, the meadow.
Kāween', no indeed.	Nāgōw Wūdj'ō, the Sand Dunes of Lake Superior.
Kāyōshk', the sea-gull.	Nah'mā, the sturgeon.
Kee'gō, a fish.	Nahmā-wūsk', spearmint.
Keewāy'dīn, the Northwest-Wind, the Home-Wind.	Nawādā'hā, the singer.
Kēnä'beek, a serpent.	Nee-bā-nāw'bāigs, water-spirits.
Keneu' (kēn-ū'), a great war-eagle.	Nēnēmoo'shā, sweetheart.
Kēnō'zhā, the pickerel.	Nēpāli'wīn, sleep.
Kō'kō-kō'hō, the owl.	Nōkō'mīs, a grandmother ; mother of Wenonah.
Kuntāssoo', the Game of Plum-stones.	Nō'sā, my father.
Kwā'sīnd, the Strong Man.	Nush'kā, look ! look !
Kwō-nē'shē (or Dūsh-kwō-nē'shē), the dragon-fly.	Ōdāh'mīn, the strawberry.
Mahnahbē'zee, the swan.	Ōjeeg', the Summer-Maker.
Mahng, the loon.	Ōjīb'wāys, an Indian tribe, located on the southern shore of Lake Superior.
Mahn-gō-tāy'sec, loon-hearted, brave.	Ōkāhah'wīs, the fresh-water herring.
Mahnōmō'nee, wild rice.	Ōmē'mē, the pigeon.
Mā'mā, the woodpecker.	Ōnā'gōn, a bowl.
Mān'dāng, an Indian tribe.	Ōnāwāy', awake.
Mān'ītō, Guardian Spirit.	
Māskēnō'zhā, the pike.	
Mē'dā, a medicine man.	

Ópē'chee, the robin.	Shūh-shūh'-gah, the blue heron.
Óssē'ō, Son of the Evening Star.	Soan - ge - ta'ha (sōn - gē - tā'hā), strong-hearted.
Ówāis'sā, the bluebird.	Sūbbēkä'shē, the spider.
Óweenee', wife of Osseo.	Sugge'ma (sū-jē'mā), the mosquito.
Ózawa'bēk, a round piece of brass or copper in the Game of the Bowl.	Tām'äräck, the larch tree.
Pahpük-kee'nā, the grasshopper.	Tāquāmē'nāw, a river in Northeastern Michigan.
Paimosaid' (pī-mō-sēd'), a thief of corn-fields.	Tāwāsēn'thā, Vale of, in Albany County, New York; now called Norman's Kill.
Pau'gūk, Death.	Tō'tēm, family coat-of-arms.
Pau-Pük-kee'wīs, the handsome Yenadizze, the Storm Fool.	Ūgh, yes.
Pauwā'tīng, Sault Sainte Marie.	Ūgūdwāsh', the sun-fish.
Pē'bōān, Winter.	Unktāhee', the God of Water.
Pěm'icāu, meat of the deer or buffalo dried and pounded.	Wābās'sō, the rabbit; the North.
Pězhēkee, the bison.	Wābē'nō, a magician; a juggler.
Píshnēkūh', the brant.	Wābē'nō-wūsk, yarrow.
Pōnē'māh, the land of the Hereafter.	Wā'būn, the East-Wind.
Pūgāsāing', Game of the Bowl.	Wā'bun Ān'nūng, the Star of the East, the Morning Star.
Pūggāwāu'gūn, a war-club.	Wā'gemīn, the thief of cornfields.
Pūkwā'nā, the smoke of the Peace-Pipe.	Wāhōnō'wīn, a cry of lamentation.
Pük-wūdj'īeg, little wild men of the woods; pygmies.	Wāh-wāh-tāy'see, the fire-fly.
Sah-sāh-jē'wūn, rapids.	Wām'pūm, beads of shell.
Sah'wā, the perch.	Wāubēwā'yōn, a white skin wrapper.
Sēbōwīsh'ā, a brook.	Wā'wā, the wild goose.
Sēgwūn', Spring.	Waw'beek, a rock.
Shā'dā, the pelican.	Waw-bē-wā'wā, the white goose.
Shahbō'mīn, the gooseberry.	Wāwōnāis'sā, the whippoorwill.
Shah-Shah, long ago.	Wāy-hā-wāy'.
Shāugōdā'yā, a coward.	Wāy-mūk-kwā'nā, the caterpillar.
Shāwgāshee', the craw-fish.	Wāywās'sīmō, the lightning.
Shāwōndā'see, the South-Wind.	Wēn'dīgōes, giants.
Shāw-shāw, the swallow.	Wēnō'nāh, Hiawatha's mother, daughter of Nokomis.
Shēsh'ēbwūg, ducks; pieces in the Game of the Bowl.	Wīyō'mīng, in Northern Pennsylvania, the scene of a terrible massacre in 1778.
Shīn'gēbīs, the diver, or grebe.	Yēnādīz'zē, an idler and gambler, an Indian dandy.
Shō'shōniēs, an Indian tribe.	
Shōwāin'nēmē'shīn, pity me.	

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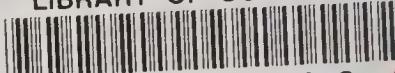
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